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September, 1951



# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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No. 150

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Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1.



## Editorial

Once again we have to be highly selective of matter for publication, for two reasons. Events of interest in and connected with R.A.M. multiply, and at the same time we are informed of inevitable increases in cost of production which preclude many extra pages beyond average number. Recording of Academy events is greatly appreciated by overseas and other distant ex-students—as the editorial postbag constantly bears witness. In contrast to a one-time scarcity, contributed articles now tend to accumulate and we are compelled in this issue to hold back two previously promised: *Academy Days* by Matthew Clemens, an ex-student of 1886, and the continuation of Mr. Stuart Duncan's *Examiner in India*—much to our regret\*. This does not diminish the welcome we extend to contributors of suitable articles, *which, however, should be limited to about 800 words*. Any great excess demands rough and ready surgery not at all to our liking, and topical matter becomes out of date after a four or more months interval.

We are indebted to Mr. Wilton Cole for kindly correcting us on a matter of Academy history upon which we were misinformed. He says:

The Elocution and Drama classes were in full swing when I first went there in 1895. The well-known actor, William Farren was in charge of the dramatic class, and also gave individual elocution lessons. Other professors of elocution were Ian Robertson (brother of the more famous Forbes), whose classes I attended; Mrs. Crowe (Kate Bateman, at one time Irving's leading lady), Henry Lessingham, and, towards the end of my studentship, Katie Thomas and Annie Child, who were both senior students when I first went to Tenterden Street.

Some of this should have been within our own memory; we are grateful to Mr. Cole for his correction of a footnote on p. 33 of No. 149.

\*Another article of interest, *Casals Festival, Perpignan, July 1915* by Miss Bertha Hagart, reaches us as we go to press.

## Distribution of Prizes

by Sir Arnold Bax, D.Mus., F.R.A.M.

July 20

Those of us who remember the constellation which illumined the shades of old Tenterden Street round about 1900 felt a thrill of pleasure when we knew that the Master of the King's Musick was to present the prizes to the students of 1951.

The afternoon began with a performance of Sir Arnold's Oboe Quintet (1923), played by Mary Murdoch, Robert Cooper, Michael Rennie, Peter Sermon and Derek Simpson. The rapt attention and ardent applause evoked by this lovely work were a tribute alike to its composer and to the fine sensitivity of the playing. The occasion made an impression that remains.

The Principal then presented his Report.

## Principal's Report

It gives me the greatest pleasure to welcome Sir Arnold Bax, who has so kindly agreed to come and present the prizes this afternoon. As one of our most distinguished ex-students, I am particularly glad that he has come in a term when a number of students have become practically and intimately acquainted with his beautiful chamber works, one of which we have just been listening to.

I want to say a word about Dr. Shinn. At this time last year he was lying very seriously ill and he died soon afterwards. Although we place a special value on the services which he rendered to the Academy since his appointment as Professor of Aural Training in 1918, we must remember his deep influence for good in the music profession generally, through his long connection in an executive capacity, with the I.S.M. and the R.C.O. In addition to his great professional competence, his name throughout the world of music was synonymous with 'wisdom' and 'integrity'. Everyone admired also his immense vigour and vitality



when well past his 80th birthday. I often wonder how many musicians at present living owe him gratitude for wise advice and personal kindness. We, who knew him, remember him now with great affection and gratitude, and, in days to come, those in this place who have not had the privilege of knowing him, will have reason to bless his memory because of the generous provision he has made for the Academy's eventual benefit.

I should like to welcome Mr. Rex Stephens and Mr. Patrick Savill as new members of the professorial staff. Mr. Stephens has for some time been closely connected with the opera class and in addition to continuing his work in this sphere he will take students in pianoforte accompaniment.

We have for some time had the advantage of Mr. Savill's services as a deputy and now he joins the staff as a harmony professor.

Some events of special interest have taken place during the year. In September 1950 a concert in memory of the late Guilhermina Suggia was given in the Duke's Hall, with the L.S.O. and Sir Malcolm Sargent as conductor, and Kathleen Ferrier and Zara Nelsova as Soloists. Through the courtesy of the directors of the Tate Gallery, we were able to display Augustus John's famous portrait of the artist in the Entrance Hall, which added greatly to the impressiveness of the event.

We were particularly pleased that the memorial concert took place in the Academy because we had then learnt that Madame Suggia had directed in her will that her Stradivarius 'cello should be sold and the proceeds given to the Academy to found a scholarship. The 'cello has since been sold by Messrs. Hill and Sons for £8,000 and it is through their generosity that we are able to devote the whole of this sum to the foundation of a scholarship. Primarily, the terms of the award are roughly in line with other post-graduate awards at present available, namely that it will be awarded by the Principal, under the authority of the Committee of Management, to a deserving student who is setting out on his

or her professional career as a concert artist. If at any time there should not be a student of sufficiently high standard to warrant the award, the Committee of Management will exercise wide discretion in varying the terms. The first award will probably be made at this time next year.

In March a War Memorial tablet, which can be seen in the entrance hall, was unveiled by our President, H.R.H. The Duchess of Gloucester, and dedicated by our Hon. Chaplain, the Dean of St. Paul's, to the memory of professors and students who fell during the 1939-45 War.

Some noteworthy performances by students have taken place during the year. In March the Drama Class, under the direction of Mr. Geoffrey Crump, gave performances of three allegorical plays: "Everyman", Milton's "Comus", and "Aria da Capo" by Edna St. Vincent Millay. In "Comus" a string orchestra, conducted by a student, Charles Farncombe, played "music as composed by Henry Lawes for the original performance in 1634." Students taking part in these difficult plays are much to be congratulated on their intelligent performance and high standard of speaking verse.

Contemporaneous with the Festival of Britain, but not actually an advertised part of the Festival, the Chamber Music class has carried through a series of five concerts devoted to important chamber works by British composers over a special period of 25 years. These have been prepared under the experienced direction of Herbert Withers, and the artistic results have been most praiseworthy. The composers represented have been Bax, Bliss, Frank Bridge, Elgar, Ireland, McEwen and Vaughan Williams. Students have been greatly encouraged by the presence of Sir Arnold Bax and Sir Arthur Bliss at rehearsals. There is no doubt that Dr. Vaughan Williams, who has always been a sincere friend to the Academy and followed its productions with interest, would have been with us but for his recent bereavement. Mr. Withers and the 43 students involved are warmly to be congratulated on a most successful series.



Last night the opera class, under the direction of Mr. Foggin and Mrs. Pattinson, gave the last of four performances of "Carmen", two complete casts of principals having alternated. These highly successful performances are the result of hard and enthusiastic work that has gone on throughout the year, providing valuable stage experience for so many students and opportunities for répétiteur work and stage management. The opera class has been a happy team, animated by inspired direction, producing results which bring great credit to the Academy.

I come now to distinctions awarded during the year to past and present students, to all of whom we offer our warm congratulations. Cicely Courtneidge and Sidney Griller have been honoured by the King with the award of the C.B.E. Sir John Barbirolli has been awarded the R.P.S.'s Gold Medal, thus joining the distinguished company of other Academy ex-students in holding this coveted honour: Henry Wood, Sterndale Bennett, Alexander Mackenzie, Arnold Bax, Edward German and Myra Hess.

Robin Wood, a Canadian Associated Board scholar, who holds a Boise Foundation scholarship for travel abroad, has added to his laurels by winning the R.C.M. Patron's Fund Queen's Prize for piano, and the Worshipful Company of Musicians' Silver Medal for 1950. He has also been successful in a competition organised by the R.C.M. which provides a Wigmore Hall Concert, the expenses of which are defrayed from the Moulton-Mayer fund (Sir Robert and Lady Mayer).

Sydney Humphries (violinist) also a Canadian Associated Board scholar, has been awarded a Boise Foundation Scholarship for study abroad and is spending some months in Paris.

Kathleen Barton (soprano) has within the last few days won the R.C.M. Patron's Fund Queen's Prize for singing.

Among present students, Iain Hamilton, Blumenthal Scholar for Composition, has won the Koussevitsky Prize for a symphony

(this is an international award won by competition); the Royal Philharmonic Society's prize with a clarinet concerto; the Edwin Evans Memorial Prize (Three Nocturnes for clarinet) and the Clements Prize for a string quartet—a formidable array of prizes for one year. And now I am able to tell him that I got news this morning that he has received a R.C.M. Patron's Fund award for composers of £100.

Lastly, with the approval of the Committee of Management, I have awarded the Tobias Matthay Student Fellowship to Reginald Ham (piano) an Associated Board scholar. The money to provide this valuable post-graduate award of about £300 a year was collected mainly by the efforts of Dame Myra Hess in America, and with the help of other former pupils of Matthay in this country. This is the first award and it is made to one who has distinguished himself by being one of five pianists to pass into the new "Recital" Division in the recent annual examinations. Reginald Ham leaves at the end of next term, when he will begin to enjoy the fruits of this Fellowship. While congratulating him, I feel sure that, as in the case of all others who have so far been the fortunate recipients of post-graduate awards of this nature, he will use it to the best advantage.

The mention of "Recital Division" leads me to give a brief explanation of the new examination scheme. For the last few years the system has rested on the basis of a three year course of study with the achievement of Divisions II, III and IV in first studies as a normal expectancy in the three years respectively. Previously, those who stayed a fourth year were expected to take Division V, which was only a slight elaboration of Division IV. I have now instituted two new Divisions, called Division V and "Recital Division" for those who have passed Division IV and are staying a fourth year. Division V is really a qualifying examination for Recital Division. It imposes a severe test in works of the most important styles and periods, and is held under the supervision of a board of five professors. Those who pass



Division V are eligible to be examined for the Recital Division where the test is considerably more exacting.

Being the first year, I asked examiners to set a particularly high standard from which we should not decline. I am pleased with this experiment, which is aimed at forestalling any complacency about performing standards; and without detracting in any way from the great merits of those who failed to make the peak grade this year, we may reasonably be hopeful that those who have succeeded will be a source of credit to the Academy when competing in the professional world.

Seated behind me are those who have won prizes during the year, and I should like to congratulate them on their successes. There are two prizes which are supposed to be kept secret until this moment and I now divulge them. They are given for superlative merit in their studies.

The Dove Prize goes to Iain Hamilton (composer) whose virtues and successes I mentioned a few moments ago.

The Elsie Owen Prize goes to Nigel Coxe (pianist), Walter Stokes Scholar, whose work during his time here has been most distinguished and who has contributed largely to the success of our major programmes by his sympathy and skill in pianoforte accompaniment and in chamber music.

This is the time to mention six special prizes of £5 each which have been presented by Mr. Alfred J. Waley to celebrate his 90th birthday, on which event we should like to offer our warm congratulations. He kindly gave me a free hand in the distribution of these prizes and readily agreed when I suggested that they should go to students who had not only done successfully what was expected of them in their studies, but who in addition have made a special contribution to some particular Academy activity—be it as orchestral leader, or some important work in connection with opera, or some special contribution to the vitality of the students' branch of the R.A.M. Club. The recipients are :-

Patricia Cooper, Arthur Davison, Charles Farncombe, Derek Francis, Allison Purcell and Peter Stone. When the Warden calls them for the presentation to be made by Mr. Waley, the reason for each individual selection will be made clear. Before I leave this subject I should like to tell you that Mr. Waley has also made a generous gift, (in pounds sterling corresponding to his years) to the Principal's Fund, which is used mainly for the benefit of students.

On July 12th we spent a happy afternoon in the Academy, when a portrait painted by Sir Oswald Birley was presented to Mr. Waley and a programme of music composed by his father was performed. Mr. Waley has since handed the portrait into the care of the Academy, for the time being, and it now hangs in the Principal's room.

It remains for me to confirm our admiration of our Chairman and our gratitude for the wise guidance and friendship that has been at our disposal for 37 years—and to wish him many more years of health and happiness.

Our Hon. Treasurer, Mr. Graham Wallace, has kindly offered a prize of 10 guineas for a piece of light music that is a rhythmic and melodious composition of general popular appeal. I have no doubt that he had in mind the famous tradition in this field stemming from Arthur Sullivan and Edward German.

I have to acknowledge with gratitude the following bequests: £2,000 under the will of Mrs. Constance Goetze, the income from which is to assist students of the piano or stringed instruments who have finished their studies and who show exceptional performing talent.

I take this opportunity to express my thanks to Mrs. Cippico, a niece of Mrs. Goetze, for giving to the Academy a beautiful



Marquetry table which was formerly the property of Mozart. The Principal's room will be the permanent home for this table, but I shall arrange for it to be in Room 11 for a period to enable as many as possible to see it.

Under the will of the late Miss Clara Millicent Knight a Bluthner baby grand piano was bequeathed to be given to a student in need of a piano. Robin Wood is now the fortunate owner of this instrument.

Under the will of the late Miss M. L. Cobb, a bequest of £100 has been made to the Students' Aid Fund.

I am grateful to Col. Slade Baker for the indefinite loan of a beautiful Italian 'cello, for the use of a deserving student.

In conclusion I want to express my sincere thanks to all those who help to make the R.A.M. a vital force in developing the Art of Music, for which our professors must manifestly take most of the credit; to the members of our Governing Bodies and to our Honorary Officers and especially to our Hon. Treasurer on whom so much responsibility rests in these difficult days; to all members of the administration and particularly to those who work in the closest possible association with me from day to day—and finally to all members of the House Staff and Catering department. I feel it is sometimes not fully recognised how supremely fortunate we are in the services of those who look after our day to day needs. Academy functions are so numerous that a great strain is thrown upon these staffs who are willing to work at all sorts of irregular and inconvenient hours because they are genuinely interested in the welfare and progress of students. I feel sure that the students appreciate this quite exceptional service, and join with me in expressing our gratitude to those who minister to us.

And now I wish all those who are setting out on their professional careers all success. We shall always be pleased to see them and hear how they are getting on. And to those who return next term I wish a very happy and refreshing holiday.

After the Distribution of Prizes, Mr. A. J. Waley proposed a Vote of Thanks to Sir Arnold Bax in these words:—

Ladies and Gentlemen,

I felt that it is up to me firstly to express to the Principal my appreciation of his kindly reference to me at the close of his Report, and further to express publicly my gratitude to him and to those associated with him for the tributes paid to me in the celebration of my 90th birthday. I shall always retain happy recollections of that happy event.

It was a kindly thought on the part of the Principal, when he heard that H.R.H. our President could not attend today, to have invited Sir Arnold Bax to distribute the prizes.

These annual occasions are those which mark the progress and talents of the students, and to receive their prizes from one of the Academy's most distinguished ex-students will encourage them to strive to emulate his example and to add, as he has done, to the great prestige of the Academy.

Sir Arnold Bax, as Master of the King's Musick, his many and important compositions, and his services in developing the art of music, are too well known for it to be necessary for mention by me, but I do believe he will appreciate this recognition of his former association with this Institution as a testimony of how greatly we welcome him here today. And we express the hope that it has been as great a happiness to him as it has been a pleasure to us.

The National Anthem was then sung.



## Concerts

### British Chamber Music, 1906-1931

Pursuant to the plan inaugurated by Sir John McEwen in 1927, the students of the Ensemble Class, under Mr. Herbert Withers, gave five concerts of British Chamber Music, covering a period of twenty-five years, during the Midsummer Term. The abundance of first-rate work now available for choice may be attributed in no small measure to the unceasing efforts made, fifty years ago, by such men as Stanford, Frederick Corder, W. W. Cobbett and (a little later) Sir John McEwen. For we were reminded not long since by a distinguished musical critic that, as far as he could ascertain, not a single British string quartet was published in this country during the nineteenth century, and the very few printed were published abroad.

The following notes were printed in the serial programme :

The span of 25 years (1906-1931) has been deliberately chosen as a remarkable period of resurgent interest in the composition of Chamber works in Britain. The programmes, chosen from an abundant repertoire, show the tendencies of this period towards new harmonic textures, new combinations of instruments and voices, and new forms. It was during this period that the "phantasy" established itself in favour as an art form and it persists to this day, not only in Chamber Music, but also in other fields of composition, where the full symphonic range of movements is normally employed.

Happily many of the composers represented in this series have continued to add to the repertoire since the period now under review. Their works have doubtless had a formative influence on the later generation of British composers who have since been making their significant contribution to the rich repertoire of British Chamber Music which now exists.

### The Programmes

MAY 17.—Quintet (1923) for Oboe, Two Violins, Viola and Cello, *Arnold Bax*; "On Wenlock Edge (1909)," Song Cycle for Tenor with Piano and String Quartet, *Vaughan Williams*; Quintet (1931) for Clarinet, Two Violins, Viola and Cello, *Arthur Bliss*.

MAY 31.—Quartet No. 1 in G (1918) for Two Violins, Viola and Cello, *Arnold Bax*; Phantasy Quintet (1910) for Two Violins, Two Violas, and Cello, *Vaughan Williams*; Phantasy in C minor (1908) for Piano, Violin and Cello, *Frank Bridge*.

JUNE 11.—Phantasy Quartet (1910) for Piano, Violin, Viola and Cello, *Frank Bridge*; Quartet in E minor (1918) for Two Violins, Viola and Cello, *Elgar*; Phantasy in A minor (1908) for Piano, Violin and Cello, *John Ireland*.

JUNE 25.—"Three Idylls" (1906) for Two Violins, Viola and Cello, *Frank Bridge*; "Madam Noy" (1918) for Soprano, Flute, Clarinet, Bassoon, Harp, Viola and Double Bass, *Arthur Bliss*; Quintet in G minor (1914) for Piano, Two Violins, Viola and Cello, *Arnold Bax*.

JULY 12.—"Threnody" (Quartet IX) (1916) for Two Violins, Viola and Cello, *McEwen*; Nonet (1931) for Two Violins, Viola, Cello, Double Bass, Flute, Clarinet, Oboe and Harp, *Arnold Bax*; Quintet in A minor (1918) for Piano, Two Violins, Viola and Cello, *Elgar*.

Students taking part in the series :—

*Violins* : Robert Cooper, Margaret Cowen, Anne Crowden, Arthur Davidson, Derek Francis, Jean Harvey, Rosemary Larsen, Deirdre Moody, Raymond Ovens, John Rathbone, William Reid, Michael Rennie.

*Violas* : Nancy Dibley, Geoffrey Gotch, Flavia Samuel, Peter Sermon, Ursula Stedman, Patrick Vremont.

*Cellos* : Patricia Benham, Alexander Cameron, Maryse Chomé, Anne Francis, Derek Simpson, Elisabeth Thompson, Marjory Wakeford.



*Double Basses* : Blanche Gerstman, John Gray.

*Flutes* : Pauline Dale, Serena Perry.

*Oboes* : Mary Murdoch, Anne Somervail.

*Clarinets* : Keith Deacon, Michael Meyerowitz.

*Bassoon* : Peter Francis.

*Harp* : Elisabeth Fletcher.

*Piano* : Fiona Cameron, Nigel Coxe, Brian Idle, Arthur Smither, Peter Stone, Elizabeth Thomas.

*Singers* : Margaret Bennett (*soprano*), Graham Offord (*tenor*).

ORCHESTRAL CONCERT—June 8, conducted by MR. CLARENCE RAYBOULD. Symphony III (1st movt.) *Beethoven*; Nocturne II "Fêtes", *Debussy*; Concerto II (3rd and 4th movts.) for Piano and Orchestra, *Brahms* (Reginald Ham); "Der Rosenkavalier" (Final scene), *Strauss* (Edwina Savidge, Edna Graham, Evelyn Cuthill); Concerto for Oboe and Strings, *Cimarosa* arr. *A. Benjamin* (Mary Murdoch); Overture "Carnaval," *Dvořák*.

SECOND ORCHESTRA—July 13, conducted by MR. TERENCE LOVETT and members of the Conductors' Class: Kenneth Wetherell and Roger North. Overture—"Titus," *Mozart*; Symphony II, *Beethoven*; "Divinités du Styx" (Alceste), *Gluck* (Beryl Mortimer); "Summer Evening," *Delius*; Concerto in C minor (1st movt.) for Piano and Orchestra, *Mozart* (John Streets); Festival March, *William Alwyn*.

## Mr. Alfred J. Waley

### A Birthday Celebration

On Sunday, June 10, Mr. Alfred J. Waley, Chairman of the Governing Bodies, reached the age of 90. On Tuesday, June 12, the event was celebrated in the Academy by the presentation to him of his portrait painted by Sir Oswald Birley. The presentation was made at a tea party in the theatre, where a large company of subscribers (members of the Governing Bodies, Professional and administrative staffs) was gathered. Sir Oswald and Lady Birley were also present.

Sir Sidney Clive, as Vice-Chairman of the Committee of Management, in making the presentation, made happy and appreciative reference to Mr. Waley's great services to the Academy. Mr. Waley, in acknowledging the gift, suggested to the Principal that for the time being the portrait should remain in the care of the Academy. The Principal gladly accepted this charge.

The company then moved to the Duke's Hall where a short programme of music was played by the First Orchestra under Clarence Raybould. This music (some songs sung by Edna Graham, and a pianoforte concerto with Sheila Wells as soloist) was composed by Simon Waley, the father of the guest, who was a well-known figure in music circles in the middle of last century. Before the concert the Principal told the students present that Mr. Waley had offered six birthday prizes of £5 each and had made a handsome contribution to the Principal's Fund (for aid to students) to celebrate the event.

After the concert Mr. Waley expressed his appreciation to the members of the Orchestra for their contribution in presenting this programme. Thus ended a celebration in which congratulations were mingled with feelings of gratitude for 37 years devotion to the interests of the Academy.



## A Parisian Adventure

by Norman Demuth

The invitation to serve on a jury at the annual "concours" at the Paris Conservatoire came straight out of the blue, and, like everything that occurs unenvisaged, was exceedingly pleasurable. Although the invitation was primarily for Composition, I joined the Jury for "Musique de chambre professionnelle" as well.

The "concours" takes place at the end of the year and consists of competitions in all subjects for prizes which have a certain qualifying recommendation in later professional life. It commences at the end of May and continues almost daily until the middle of July. The decisions are made in solemn conclave at the end of each day, and are finally arrived at by secret ballot. The Director of the Conservatoire presides in person at each class—at the same time he has to continue with the administration of the Conservatoire. When I asked him how he managed this, he said he did not know, but it seemed to happen all right! The Juries are chosen from outside as well as inside the Conservatoire, and each jurymen has to sign a declaration that none of the competitors has been his pupil in any way whatsoever for the past twelve months. The number of jurymen varies for each class, the Director being *ex-officio* Chairman and having a casting vote. My invitation was a compliment to the Academy, since no Englishman has ever been invited before to serve on the Composition Jury.

The awards are divided into prizes and "proxime accessit," but there is more than one award in each grade, and in certain cases a "Prix d'Honneur" is awarded. This sounds finer, but has not the value of a *Premier* or *Deuxième Prix*. When the student leaves the Conservatoire he is entitled to describe himself by whatever his highest award may have been. The standard is high and the judging scrupulously fair and objective.

It is inevitable that I make comparisons. In the *Musique de chambre professionnelle*—a class for teams of instrumentalists who wish to go into the world as such—we were given the repertoire of each group, with four works underlined which they were prepared to play at the "concours." We heard three from each, in full. In addition to the classics, the repertoires included works by d'Indy, Roussel, Ravel, Bartok, Ibert, and Turina. We began at 2 o'clock and declared the results at 7 o'clock—all competitors had to remain in the hall until the decision is announced. I would say that our Quartets at the R.A.M. would have played

the classics better, the Ravel Quartet as well, but could not have held a candle to the *elan* and aplomb of the performance of the second Bartok. This was an exhausting afternoon and early evening, but the general discussion in French afterwards was volatile and enlivening. There was not the slightest doubt over unanimity of opinion.

The Composition class was a stiffer affair. We began at 9 o'clock and gave the decisions at 8.30. There were no "breaks" save at lunch-time which lasted for an hour. Let no one say that the French are not tough. Each work, both chamber and orchestral, was played through from start to finish; we heard sixteen chamber works for various combinations in the morning, and sixteen orchestral ones in the afternoon. The chamber works (which included a *Dixtuor*) were played by the students under the direction of the composers, and I was told that it was considered "the thing to do," regardless of what other work was on hand.

For the morning session we sat at a long table at the foot of the platform in the Salle Hector Berlioz. This was all right for the small combinations, but when a student presented a *Prélude, Fugue et Choral* for 12 wind instruments (including trumpets and horns) and four percussion, the noise was terrific, there not being more than six feet between us and the performers. There was a Sonata for Two Pianos on the twelve-note system, which was listened-to in all patience; for the first time I found out what are the qualities of *bad* twelve-note-row music.

In the afternoon we settled down to the Orchestral section in the Salle des Concerts du Conservatoire. The works offered included complete Symphonies and Concertos as well as single movement Overtures etc. Two conductors took part and there was hardly any break between the works. The standard of performance on the part of the Students' Orchestra was highly creditable, seeing that it was practically sight-reading—there had been two runs-through. It was remarkable how soon one assessed the qualities of each work, and although the subsequent discussion took a long time, there was evenly balanced opinion. There was no time for *nuance* that afternoon. Everything was sacrificed to accuracy, and this was astonishing. Nobody came in too soon or too late (a sufficient number of scores was available for the jury, in this class numbering ten), but it was an afternoon of almost unbroken fortissimo. We had some first-rate works, but the average age of the students was high—two were aged thirty-two. One's judgment became slightly paralysed; mentally, I was worn out.



The advantages and disadvantages of this process of competition are obvious, the principle advantage being that the students actually hear their competition efforts. The experienced jurymen can early realise the potentialities of each work, even in these circumstances.

Out of the thirty-two works heard during the day, we awarded four First and five Second Prizes, six First and two Second Accessits. Incidentally, the public is admitted to all classes, free.

I was greatly struck with two things. Firstly, the astonishing efficiency and competence of the music. Its sure technique and authoritative touch, together with its advanced harmonic experience seemed to leave many of our composers (and not necessarily students) far behind. Even the works of the younger men gave this impression, but it is only fair to say that the "course" at the Conservatoire lasts at least seven years. Secondly, the young French music has become completely re-orientated. The only example of the traditional Fauré-Ravel influence came from a Chinese student. Everything was in the vigorous and lyrical style of Roussel and Bartok. The "exquisite" French *goût* seems to have gone for ever.

The Prize Giving was most enjoyable and friendly. It concluded with a concert by the Prize Winners, and ended at 8.30, having commenced at 3 o'clock. I noticed that the Professors had a charming way of congratulating their successful students—. Again I must make comparisons with what I heard. I would say that our prize pianists and violinists are better than theirs, our cellists about the same. Our singers are different, and vices in our style are virtues in theirs. Their composers are more advanced and mature than ours, but this, as I have said, is only because of their longer experience. As regards the students' orchestra—Mendelssohn once referred to the "fatal facility of the English orchestral player for playing at sight"; he should have heard the Conservatoire Orchestra.

It remains to chronicle the concluding phase of this Parisian Adventure, the final day being July 14th, when all France celebrates the Fall of the Bastille. On that Saturday morning I joined several thousands in the Champs-Élysées to watch an imposing military display. A Frenchman sat on my shoulder for an hour and a half. I have no idea who he was, but he informed me that

he was five years old, and his weight testified to the absence of austerity in France. The rest of the day I spent in trying to avoid celebrating the Fall of the Bastille and eventually came to the conclusion in the Air France plane on the way home that the only way to do this was to rise above the world.

The whole "concours" as far as I took part in it was a most enjoyable and stimulating experience and one which I would not have missed for anything.

## Opera

### Carmen—Bizet

July 16, 17, 18 and 19

Bizet's *Carmen* gives food for thought even in 1951. I ask myself, for instance, why an opera enjoying a popularity almost unchallenged should have failed to win acceptance on its first production in 1875 and for some time after. And again, why a work full of the very elements of popular appeal should also command such respect and admiration from trained musicians. Perhaps one composite answer serves both questions.

Artistic production so expensive in every way as is opera must always depend upon the support of the very many who know what they like and like what they know. They suspect the unfamiliar. By extending far beyond the conventionalities of Italian opera before his day, it is possible that Bizet forfeited the approval of many who did not desire to appraise novelty. I suppose that his power of heightening the effect of dramatic situations by unusual and colourful harmonic devices and by vivid orchestration was a factor. These are the qualities, I think, which compel our admiration. It is precisely the unfamiliar which will interest musicians. No one could then (or now) fail to appreciate the opportunities he so lavishly provides for principals and chorus alike.



Hadow said that *Carmen* was the finest of all romantic operas. All opera is romantic—hence the near-absurdity of much small-talk in dialogue set to music, either recitative, or otherwise. But here was realism, “the foundation of what in later years was called *verismo*”, and we have seen that carried much farther by Italians as well as French. A recent *Daily Telegraph* article, referring to the Academy production, mentioned “a famous British professor of music of late Victorian German formation, who was duly if grudgingly transported by *Carmen*, considering himself making an unthinkable concession to ‘popular taste’”. The article was entitled “Opera and Morals.”

The R.A.M. production fully maintained the reputation which the opera class has built up and again showed what a wealth of talent is available. The smallness of the theatre allows, by alternation of casts, the utilization of much mature and promising ability. I should hesitate to predict which or how many of our students will in future be seen at Covent Garden, and, in fact, I saw only one performance; but many will remember the realization of the sinister aspects of *Carmen* by Nora Carstairs, the beautiful tone quality of Edna Graham as *Micaela* and the personality of Garth Stacey as *Escamillo*. The chorus work seemed to me vastly superior to that generally heard in opera; it had stability of fine tone and notable steadiness and rhythmic vitality. We always expect really first-rate playing by our orchestra and under Mr. Myers Foggin we were not disappointed; it showed freedom in expression of the many felicities of the score, under discerning control. The production under Mrs. Dorothy Pattinson was remarkable for its ease and smoothness and the lighting most successfully counteracted the exigencies of so small a stage by its suggestive efficiency.

Invaluable help was given by Bryan Balkwill and Rex Stephens (Assistants to Director), Charles Farncombe and Kenneth Wetherell (Music Assistants), Patricia Cooper (Stage Director), Doreen Dorrance and Kathleen Aitken (Stage Managers), Clive W. Black (Lighting) and Ruth Clark (Dances). S.H.L.

## Drama

### Howard de Walden Competition

The Competition was held on June 20 and the programme, under the direction of Mr. Geoffrey Crump, consisted of scenes from *The Merry Wives of Windsor* (Shakespeare), Vanbrugh's *The Provoked Wife*, Farquhar's *The Beaux Stratagem*, Wilde's *The Importance of being Ernest*, *At Mrs. Beam's* (C. K. Munro) and *The Skin of our Teeth* (Thornton Wilder). More than 20 students competed and Miss Peggy Ashcroft, the adjudicator, made awards to Allison Purcell and Gloria Spencer. Costumes and Settings were designed and executed by students directed by Greta Colson. The Wardrobe Mistress was Denzyl Cartledge and Stage Director, John Jevons. Incidental Music, played by an orchestra of 12, was arranged and conducted by Charles Farncombe.

### Musicians' Benevolent Fund

BARONESS RAVENSDALE, Honorary Treasurer of the fund, attended a festival gathering held at the Convalescent Home, St. Cecilia's, Westgate-on-Sea, on May 24. This was the anniversary of the opening of the Home, and after luncheon she spoke movingly of the need, now greater than ever, and of her hope that the public would contribute generously to ensure that musicians could stay there, free from all anxieties, as the *guests* of the fund.

## Marriages

JONES—ELLIS—On January 5, 1951, at Pwllheli, N. Wales, Rene Ellis Jones to Osian Ellis.

WEBBER—FRANKELL—On August 11th, at Farnham Parish Church, Grace Littleton Webber to Manuel Richard Frankell.



## In Memoriam

Dorothea Kennedy (Dora Matthay) F.R.A.M.

(1869-1951)

Mr. Wilkinson Urquhart writes :—

It was my sad privilege to be one of the six who attended the funeral, which was private, on June 25. Better known at the R.A.M. as Miss Dora Matthay or sometimes, Mrs. John Kennedy, we mourn the passing of a great teacher of pianoforte playing. There must be many who can pay her better tribute than I can, but, having had two terms under her at the late Tobias Matthay Pianoforte School and then six years and two terms at the R.A.M., perhaps none can write more appreciatively of her outstanding merits as a teacher and of her great charm. To all her teaching she brought a tremendous zest. She was resolute, tenacious of purpose, incredibly patient and possessed of an overwhelming sense of justice. No one who has studied with her can forget her *joie de vivre*, her perpetual youthfulness, her keen and whimsical sense of humour and the infectious explosive laugh. Many must look back with keen nostalgia to the visits to her home in Clapham—the homely tea and the lessons by candle-light, everything somehow so exquisitely redolent of a bygone age. She was devoted to the parental home, and even after having retired from the R.A.M. she could never be persuaded to desert it, even through the whole extent of the “blitz.”

She was devoted also to her brother Tobias, her senior by eleven years, and indeed her comparatively youthful appearance led many to get the impression that she was his daughter! She was one of his first pupils. When she was only seventeen he took her into his class at the R.A.M. and she was, to all intents and purposes, his first really serious student there. She must have been no mean pianist in her “playing” days and it is on record that she played the 32 Variations in C minor by Beethoven at

his first public students' concert at a Clapham Public Hall in 1887 when eighteen years old. In some ways, I fear, her fame and reputation were inevitably overshadowed by those of her distinguished brother, a fact which led many to underestimate her own outstanding gifts and qualities. Owing to her exceptionally modest and retiring nature, and complete lack of self-advertisement, it was only those who experienced her wonderful teaching who could assess her real worth. Her musical taste was notably eclectic, and she was always willing to teach anything of value that one brought to her. By way of illustration—at my first “fortnightly” at the Academy, I chose pieces by Bax and Julius Harrison. This was too much for Sir Alexander, who had me “up” to repeat them to him privately and said he would not have such music played “in this house”! Insistence on beauty of tone was the mainspring of her teaching. Nevertheless, technically speaking, she knew all the tips and her teaching always gave the impression that one would never learn anything further by going elsewhere. So passes a great teacher and a wonderful personality.

Ellen Mabel Walker, A.R.A.M.

June 8

May Walker, as she was professionally known, was the daughter of George Frederick Walker, partner in the famous firm of organ-builders. The work of her brother Leonard, in the Thanksgiving Windows, now adorns the Academy. She was born in 1876 and entered the R.A.M. in 1894, studying under Walter Macfarren (Piano) Lloyd and Mackway (Singing), Miss Horton-Smith and F. Davenport (Harmony). During her last year at the Academy she concentrated upon study at the Piano and her fine musicianship led her to be in great request as an accompanist, in which art she excelled throughout her long career. She was elected A.R.A.M. in 1940.

Those who knew her best have testified to her selflessness and humility and to her great and precious sense of humour—qualities which made her loved by all.



Miss Sibyl Cropper writes :—

May Walker was a very close friend of mine, as well as my accompanist, for about 29 years. Our work then included tours of Schools, Colleges, Musical Societies and English Associations. We met many strange pianos in the course of our travels; one on a sort of wheeled structure which retreated when played upon, others with dead notes and twanging strings, but her musicianship always enabled her to get to the heart of the matter in any song or aria. My gratitude to her is without limit.

Before I knew her she had played for Haydn Coffin, Peter Dawson, May Mukle and many other well-known musicians—also as a soloist with Hamilton Harty at the Queen's Hall and for a season with Julius Harrison at Harrogate. Of my contemporaries she played often for Dorothy Silk and John Goss, later for Antonia Butler, Bessie Rawlins and Nellie Carson. Her work as a coach was appreciated by the Webber-Douglas School, where she had a regular appointment, and also by Dame Agnes Nicholls, Nellie Rowe and Louise Trenton, as accompanist in their teaching work.

She was a fellow student with Dame Myra Hess and they remained life-long friends.

### Mary Purcell Black, A.R.A.M.

By the death last April of Mrs. Purcell Black, who had been H.L.R. of the Academy in the Isle of Man since 1929, the Island has lost an outstanding figure from its musical life.

She was the elder of two daughters of James Patrick Purcell, a prominent representative of public life in Ramsey. Her musical gifts and fine mezzo-soprano voice were early evident and in 1908 won her the *Baume (Manx) Scholarship* at the R.A.M. She was elected Associate in 1918.

During the 1914-18 war she worked with Lena Ashwell's famous concert party entertaining troops in France. After her marriage to Capt. William Black her musical activities were many and chief among them was the formation and training of the *Ramsey Ladies' Cushag Choir* which had successes as far afield as London Musical Festival. She did much also in various benevolent works for the community in which she was so greatly esteemed and loved.

### R.A.M. Club—Annual Dinner

The Dinner took place at Connaught Rooms on July 11. Among invited guests were :—

ALFRED J. WALEY, HON. F.R.A.M., SIR ROBERT WALEY COHEN, MAJOR ALAN MURRAY, THE PRINCIPAL AND MRS. THATCHER, MAJOR-GENERAL AND MRS. R. L. BOND, MR. AND MRS. HUGH FITCH, MR. AND MRS. E. D. GANNON, HILARY P. CHADWYCK HEALEY, MR. AND MRS. PHILIP JAMES, MR. AND MRS. W. GRAHAM WALLACE, MR. MYERS FOGGIN, THE SECRETARY, MR. AND MRS. STANLEY CREBER, MRS. E. RAWLINS, THE VERY REV. AND MRS. MATTHEWS, LADY DYSON, MR. HUGO ANSON, MR. AND MRS. EDRIC CUNDELL, DR. AND MRS. GREENHOUSE ALLT, DAME ADELINE GENE, D.M.S., MR. AND MRS. JOHN DENISON, MR. AND MRS. L. H. MACKLIN, MR. AND MRS. HERBERT MURRILL, MR. AND MRS. ALAN KIRBY, MR. AND MRS. GEORGE BAKER, SIR GRAHAM AND LADY SAVAGE, MR. AND MRS. DENIS BREARLEY, MRS. B. J. DALE, THE BARONESS DE BUSH, MR. AND MRS. A. PHILLIPS HILL, LADY JESSIE WOOD, MR. AND MRS. FRANK THISTLETON, MRS. E. TILLET, MRS. M. CARNEGIE, MR. AND MRS. ARCHIBALD WAITE, MR. AND MRS. T. B. LAWRENCE, MR. AND MRS. LESLIE REGAN, MR. AND MRS. C. H. TREVOR, WILLIAM HERBERT, MR. AND MRS. HAROLD CRAXTON, MISS EVA TURNER, MR. AND MRS. SYDNEY GRILLER, MR. JACK O'BRIEN, MR. PHILIP BURTON, MR. COLIN HAMPTON.

In proposing the Toast of the R.A.M. and the R.A.M. Club Mr. EDRIC CUNDELL referred to the established friendship and stimulating rivalry between the Guildhall School and the R.A.M.; it was good that the students of various Musical Institutions were able to "get together." He then spoke of the veneration in which the R.A.M. is held in all musical circles and the standards which it maintains. In lighter vein he sympathised with his fellow Principals and Directors in the spate of letters they received from people who would like to be appointed to the teaching staff and told us that in order to get rid of a persistent person who claimed that he could sing better than Caruso he (Mr. Cundell) suggested (with guile) that the Guildhall School might not give enough scope for such gifts and that the R.A.M. might be more suitable. The reply he received was "As a matter of fact I was sent on here from the Royal College" !



In replying to this Toast in a delightfully characteristic and witty speech Mr. CRAXTON began in what he described as true professional style with a complaint—not that his name was not in large enough letters on the Programme but that there were not enough letters after it! Seeing so many friends from the R.C.M. he felt that a reference to his "Hon. R.C.M." was definitely called for. He said that in taking the place of Miss Myra Hess (our President) to whom he referred with affection, he was conscious of well-known professional etiquette which dictated that the deputy did not outshine the artist originally enjoyed for the job. Miss Myra Hess, he told us, had started her musical studies at the Guildhall School—but "of course," he added, "it is never too late to seek salvation"!

In response to the Toast Mr. CRAXTON said that we may not have an address in the vicinity of Princes as some people have, but we *can* claim to have more 'buses passing our door than any other musical Institution. We have, of course, been mistaken for M<sup>me</sup>. Tussaud's—but Mr. Craxton said that he would refrain from mentioning which distinguished Professors were present in the hall on that occasion!

Another mistake was that we were the Marylebone Town Hall and this was borne out, perhaps, by a series of portraits in the passage on the left of the Entrance Hall which might conceivably be those of civic dignitaries. This led to the Principal's Parlour containing notable antiques. In contrast, however, to the impersonal quality usually associated with these, everyone who entered here was invariably welcomed by the Principal with the utmost kindness and consideration. Nearby is the Warden's Den—no antiques here! But every modern comfort including the best armchairs in the house. As for the Warden himself, we all extended to him our heartiest congratulations on his engagement. Mr. Craxton had felt on seeing the announcement that the circumstances merited a letter rather than a post card but, on being introduced to the lady, he decided that a greetings telegram itself would not have been too much to do honour to the occasion!

Mr. Craxton referred with gratitude to the splendid and devoted work done by Mr. Leslie Regan as Hon. Sec. of the R.A.M. Club.

He concluded by apologising for leaving out so many of the things Dame Myra would undoubtedly have said—and for having said so many things she would never have dreamt of saying!

The Toast of "The Guests" was proposed by Mr. E. W. GANNON in a speech in which he paid a graceful tribute to the eternal charm of Dame Adeline Genée and congratulated the Griller Quartet on the recognition of their pre-eminent place in the world of Chamber Music by the award of the C.B.E. to their leader.

The response to the toast was in the capable hands of SIR GRAHAM SAVAGE, whose work with the L.C.C. is so greatly valued in the musical world.

The proceedings ended with some excerpts from Gilbert and Sullivan sung by George Baker and his wife (our own Olive Groves) who also accompanied each other expertly at the piano and were received with affectionate delight by everyone.

A. & M. J.

#### R.A.M. Club—Madrigal Group

On June 29 this group of singers, conducted by Roger North, gave a concert of Madrigals and Part Songs comprising seventeen items, secular and sacred. The selection was representative of the finest work done in England in that *genre*, and ranging from early 16th century onwards included a modern example by Rubbra. The programme concluded with Folk-song arrangements by Michael Mulliner and Vaughan Williams. This is a club activity of great value.

#### Notes about Members and Others

MISS LEONOR SZEMINANY has been engaged as adjudicator for Strings at North London Festival, 1952.

MR. ALAN BUSH's *Nottingham Symphony* has recently been performed at the Teatro Argentina, Rome, and at B.B.C. by L.P.O. (Clarence Raybould). His *Concerto* for piano and orchestra with Bar. solo and male voice chorus in last movt. was played on Paris radio on June 23 and the Symphonic Suite *Piers Plowman's Day* at Albert Hall Promenade Concert on September 7, conducted by the composer.



MR. JOHN BOOTH recently judged vocal and choral classes in Festivals at Wandsworth and Fulham, Nelson (Lancs) and Mid-Somerset, held at Weston-S-M and Tamworth. His *Florian Lady Singers* continued their success at Balham and Streatham Festival and at their annual concert in April. They also supplied the "Angelical Chorus" for Croydon Phil. Soc. in Elgar's *Apostles* on May 5—the seventh time they have collaborated with that society.

DR. A. J. PRITCHARD and his St. John's Wood Chapel Choir gave recitals at Crown Court Church, Covent Garden and The Festival Church, Waterloo Road, in July. The programmes were representative of English church music during four centuries.

HER MAJESTY THE QUEEN was present at an organ recital given by Arnold Richardson in Sandringham Church on July 27. Before the recital Mr. Richardson was presented to the Queen, who was attended by Lady Katherine Seymour and Lady Ruth Fermoy. The recital included works by Maurice Greene, S. S. Wesley, Elgar, Bach and Brahms, and was part of the King's Lynn Festival. Mr. Richardson has also given Festival Recitals at the De Montford Hall, Leicester, Civic Hall, Wolverhampton, St. Margaret's Church, King's Lynn, and All Soul's Church, Langham Place, where the programme included first performances of works by York Bowen, Elizabeth Lutyens, Richard Arnell and the Prelude and Fugue in G minor by Josef Holbrooke.

MISS EILEEN REYNOLDS sends us from Salisbury, Rhodesia, a handsome Souvenir Programme of the performance of Coleridge Taylor's *Hiawatha* pts. I and II which she conducted there last April. The choir, directed by Miss Sheila Fox, is now constituted as the Rhodesian College of Music Choral Society. The orchestra at this concert numbered 32 players. Miss Reynolds tells us that she has got conducting so much into her system that she finds it the greatest thing in the world. Our hearty good wishes to her and all her fellow workers in music!

MISS MARIE HOLLOWAY (Mrs. Colman) recently broadcast piano solos from Western Region in "Songs and Piano Music" programme.

MME. JULIA NEILSON was the subject of an admiring biographical column of "The Londoner's Diary" in the *Evening Standard* of June 12. The occasion was that of her eighty-third birthday and *R.A.M. Magazine* takes this (its first) opportunity to add its own felicitations.

MISS MARY SHOTT conducted Abingdon and District Music Society's twelfth concert on May 9. The programme included Brahms's *Requiem* and Gordon Jacob's *Fantasia on the Alleluia Hymn*. A repeat performance was given in Wantage the following week. Soloists were Elizabeth Doherty and John Camburn.

A GRANVILLE BANTOCK memorial window was unveiled on June 8 at Trinity College of Music by Sir Harold Kenyon in the presence of Lady Bantock. Charles Kennedy Scott's appreciation was read by Gilbert Hudson.

MR. NOEL HALE, Organiser of Instrumental Music to Bournemouth Education Authority, sends us programmes of his seventh year Review Period and Festival Concerts by Bournemouth Students' Orchestra, school orchestras, classes, choirs and groups drawn from a wide area. In this comprehensive scheme, which covers all grades, demonstrations were given of instrumental playing by various sections, including Brass, in ensemble and solo work. The concerts took place in May and June.

MISS DAPHNE BRAGGINS graduated D. Mus. (Dublin) on July 5. Her Exercise was a Suite for full orchestra—*A Circus Suite*.

MR. NORMAN DEMUTH composed incidental music for B.B.C. Latin-American Services Festival production *The Tempest* in June and for *Adelaide* (James Forsyth) commissioned for Festival by B.B.C. (Third Programme May 4 and 10). He has recently completed his third opera *The Oresteia*.

MISS BLANCHE MUNDLAK conducted her Croydon Chamber Orchestra at S. Croydon in Mozart's *E flat Piano Concerto* (Dorothy Grinstead) and works by Scarlatti, Boyce, Corelli, Haydn and Gordon Jacob. On May 16 they gave a concert jointly with N. Croydon Townswomen's Guild Choir consisting entirely of English music. Another concert was given at Epsom College on June 6.

MR. SYDNEY LOVETT re-opened a small organ at Stratford-sub-Castle on August 26 with a programme of old English music—Byrd, Gibbons, Cosyn, Jeremiah Clarke and Purcell. This little instrument by Walker was built in 1855 as a barrel-organ. The list of Psalm tunes it then played by that means still remains on a panel of its case.

MR. ARTHUR PERROW is now working in Portland, Oregon, both at the University and elsewhere. His activities include spectacular open-air productions of opera.



MR. MYERS FOGGIN's engagement to Miss Lotte Breitmeyer, only daughter of Mr. and Mrs. G. Breitmeyer of St. John's Wood, was recently announced.

### New Publications

- A Course in Musical Composition Part I  
(Bosworth 12/6) *Norman Demuth*
- Catalogue of the Adam Carse Collection of old  
Musical Wind Instruments at the  
Horniman Museum, London, S.E.  
(London County Council, 5/-) *Adam Carse*
- "Vincent d'Indy: Champion of Classicism"  
(Rockliff Press, 9/6) *Norman Demuth*
- Treatise on the Fundamental Principles of  
Violin Playing  
(2nd ed. O.U.P.) *Leopold Mozart trans. Editha Knocker*

### Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

### Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
  - 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
  - 3.—New Publications by members are chronicled but not reviewed.
  - 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.
- N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.



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